

# THE POSSIBILITIES OF LAST WINTER'S CLOTHES

## BY THE AMATEUR DRESSMAKER

WHEN all the neighbors began to rave about duvetyne and plush and to get late Autumn costumes in those materials, Louise declared that our family would look like frumps in its last year's velvet suits. But she was careful not to mention clothes when father was within hearing, because he's had so many bad money losses of late that he voluntarily gave up our monthly allowance. He says that he's going to make it up later—with compound interest—and his ideas of interest are extravagantly generous. While Louise and I were wondering how we could freshen our old suits, Mildred arrived for the usual week-end visit—bringing ideas with her. She scoffed at our impression about velvet being out of date. "It's never been more fashionable," she said, "only it should be trimmed with another material, preferably with fur. That's why I've decided to combine my velvet suit and my imitation seal ulster. Mildred's two-dollar-a-yard brown velvet suit had the hardest sort of wear last winter, but after she had brushed and steamed it, had remodeled the skirt into a "peg-top" and trimmed it from the knees down with a band of the dyed coney—cut from the lower part of the ulster—and remade the upper portion of the fur wrap into a thirty-inch long jacket with very narrow straight fronts filled in with a surprised crossed velvet waistcoat, and finally relieved it at the neck and wrists with narrow bands of white fox, she had the smartest-looking afternoon and church costume in this town. And it didn't cost a penny as the fox trimmings were the remnants of a scarf that was in my wedding trousseau.

AS Louise hadn't an old fur coat to combine with her dark blue velvet suit, we made the skirt over after the model having three gores, one of which is cut longer than the others and caught up—not like drapery, but to make a little fullness at one side. As we had lengthened the longest gore by piercing it at the top, we had to conceal the cross seams under a hip sash of black satin, having fringe finished ends tying at the left front. As it was a ready-made suit and the single breasted jacket had always been too large for Louise, we were able to turn in the buttonhole-worked edge and fasten the fronts invisibly a trifle toward the left side. When the V-front of the neck had been built up under a wide, flat, rounded collar made of three rows of broad black silk Hercules braid, and the coat had been lengthened over the hips with five rows of similar braid, the suit looked so smart that father thought it was brand new.

In making over my black velvet suit, the girls literally turned it upside down. Only Mildred, surgeon of old clothes that she is, would have thought of using the fronts and the back of the bobbed off looking jacket as a knee-high band trimming for my old black satin petticoat and of taking the breadths of the velvet skirt for the fronts and backs of a forty-two inch long Russian coat. Although the original jacket's sleeves had to be used again, we contrived to "Russiansize" them by means of under-side gores. Of course my suit will only do for the street because of its sham skirt, but with white net blouses Mildred and Louise can wear their rejuvenated velvet skirts in the house as well as out of doors.

ETHEL is wildly delighted with her little brown velvet frock which Mildred evolved from the straight-cut jacket which she did not cut into when making over her own suit. After removing the heavy lining and the wide collar, she easily fitted the shell of this wrap into a coat-dress that buttons straight from Ethel's throat to her knees. Then she turned back the wrist ends of the sleeves into wide cuffs, finishing the neck with a high band collar and replaced the retired flannel lining but not the satin one. Ethel turned into a little slip for Louise to wear under the velvet garment, but it isn't old-fashioned and somber because about the rounded-out neck and at the ends of the three-quarter sleeves, she's embroidered a fine vine in dull gold. Ethel understands that she's never to ask to wear this satin slip without the velvet coatdress, as of course the material is absolutely unsuited to her tender age, but having it saves the wearing of so many white lingerie frocks, and that kind of laundering counts in our household.

FORTUNATELY for Ruth it is easy to work on fur, or I don't know what a riot of a winter coat we could have contrived for her, but by taking the collar, the cuffs and the muff belonging to the white coney ulster that was Faith's gift to her last Christmas, we were able to piece down her back, fronts and sleeves to cover her knees and her wrists. Then we made new collar, cuffs, muff and bonnet of white corded silk that was in the house and Ruth now looks as well dressed as any

child of our acquaintance. We would have liked her to have one of the little smock-shaped velvet frocks that are so fashionable for little girls of her age. They are precisely like a laborer's

smock that goes on over the head and fastens half down the front under a fly band. If we had had even two yards of black or dark blue velvet at hand, I would have attempted to make one

for the child and embroidered about the neck and at the ends of the elbow sleeves with gold or silver thread. I'm sure that it would have been lovely. Anyhow, she's going to have a

plush frock for kindergarten use. Louise says that she'll give one more to make one of the class dresses belonging to the Highland costume which she got last winter for a fancy dress ball.

### FROCKS FOR OCTOBER DAYS



The frocks drawn here will be found quite useful for the cold days of fall, when it is still warm enough to go outdoors without a coat. The older girl wears a gown of gray French challis with a front of plaited net or batiste. The belt and bow in front is of the same material as the gown, although velvet of the same color would be just as attractive. The hat is white velour, with a transparent brim of black feathers.

The little girl's dress is lovely, of soft yellow crepe with a bolero and knife-plaited skirt. The bolero is embroidered in self-toned silk and the frilled gumpie is of white batiste.

The baby's dress is of pale blue with the back and front of the dress smocked. A sash is drawn from the front section and tied in back.

## Fabrics of Regal Splendor Mark the New Season

By Marion Morris

SEEMS as if man cannot design silks more exquisite," said somebody who saw the new silks for the first time. And you will think the same thing yourself when you view the radiant, splendid weaves intended for our new gowns and wraps and suits.

With the great Paquin, Callot, the famous Doucet and a dozen or more world-renowned Parisians using silks and satins and velvets for the making of their artistic gowns, there can be no doubt but that Mildred will be "in it."

Clinging and soft the weaves must be if they are to drape and fold as the

new models show, and how the silk makers have broadened velvets and other silken weaves, yet kept them soft and fine and lovely is truly a secret of the looms.

Of Oriental gorgeousness is the new faconne Milton, a wonderful fabric of gleaming and silken threads, rich and colorful. It will be used for the drapery, panels or over-bodice of some handsome gowns—and be wonderfully effective, too!

The sisters Callot are using broadened velvets, luxuriant and artistically. Whole gowns, wraps, and costumes are being made of these beautiful velvets—and

combination costumes, in which charmeuse or some other silk or satin is combined with the velvet. Blues never found in the rainbow, soft and wonderful purples, greens, grays and browns—all these Madams will find in the broadened velvet collection. I saw a deep taupe broadened velvet, with here and there large flowers in a dark, rich red. And one of the new somber-toned browns had a design of burnt orange.

It elegant two-piece costumes, chiefly in velvet will be used—and not in a long time have I seen so many

colors in velvet as there are to be found this winter.

For tailored costumes the new devetyne, a fabric of wonderful softness and charm, is having a rage in Paris, a rage sure to extend this side the water. The fabric itself is already to be found in the smart shops. It is a weave thick and heavy, yet with many possibilities because of its softness and fineness. On the other side the Atlantic they use it not only for wraps and suits, but for dresses—even hats!

Broadcloth is being used again this season, particularly the finer, imported weaves. Pannu broadcloth, with that

## Chic Afternoon Gown



This costume is most attractive when developed in a rich silk, but broadcloth works up just as effectively. Dark blue is a very good color, with the panel on the skirt, and the bodice of old gold moire. The sleeve frills are of plaited net.

peculiar luster, is very smart for dressy tailored costumes. One quite elegant model was beautifully tailored—and of the new dark taupe—but quite simple. The jacket was in cutaway effect, rather short in front, and with rounded back which was considerably longer than the front. The skirt, with its fold on one side and drapery on the other was quite novel, though extremely good looking.

And speaking of tailored costumes reminds me that many of the skirts show the "peg top" influence, and have plenty of fullness in some manner or other over the hips, yet are very narrow indeed at the foot.

TOPCOATS of corduroy are here this winter—coats that may be severely plain if you wish, or trimmed with the fashionable plush if you wish. Their colors are rather conservative, but the coats themselves are quite practical for general wear.

So smart are the new separate skirts that every woman who considers herself well equipped will want a couple more to wear with her crepe de chine and other blouses. There are checked skirts and skirts of plaids—these for younger women. And some roughish weaves and herring-bone cloths suggested country tramps and autumn walks for the woman who has the inclination and the wisdom for them.

Some jet trimmings and ornaments for the new gowns call to mind some of the quaint jet trimmings of two or three decades ago. Paris is using much jet—the sparkling, gleaming kind—in tiny beads, woven in fascinating and intricate designs on bands of fine nets. There are wide and narrow bands, large ornaments, pendants and fringes, as well as whole ropes of the jet beads. These last are intended for draperies and may really be used most effectively. Another newness is spike jet fringe, and there are also buckles and ornaments intended to hold up the draperies of the new gowns.

PARTICULARLY noticeable in the new trimmings is the use of small beads. The colors are somewhat subdued from the gay and rather bizarre Balkan lines which aroused us from every side last season, and the designs are rather more conventional. One very unique trimming band—and it will be charming on an evening gown—was of fine net, with rhinestones, chenille embroidery and little pieces of cork in the natural color. It seems rather queer to think of wearing cork—but we have worn wood and rub-

ber and other queer things in our trimmings, so why not cork?

Though it would appear that we are to have a perfect deluge of girdles and sashes, there are enough kinds and surely enough fashions in which to wear them for every woman to be somewhat individual. The new wide braids may now be procured in the most fashionable colors, and if you wish to copy a Parisian whim, you will get as much of the wide braid as you need for your sash, and then decorate the ends with a bit of rich brocade or applique, or possibly fringe the ends or add one of the new pendant ornaments. One of these girdles properly adjusted will add a touch of smartness to an otherwise unpretentious gown.

### THE LILY BOW

Do you know how to tie a lily bow? You should experiment with some old lengths of ribbon if you mean to make for yourself a velvet-crowned Autumn hat whose smartness will depend entirely upon the pose of its trimming. First, you take your five half-yard strands of sash ribbon and, sewing one end of each about the base of a hat's crown, draw the entire number over its apex so that they shall form a puffy appearance which will not be pretty in the silk ribbon, but which is lovely in new velvet. Having firmly twisted the whole mass together with a bit of hat wire, run the slenderest of wires along both sides of each of the ends and then twist them into shapes as nearly as possible resembling the leaves of a lily. One end should be bent so that its sides partly overlap at the top while they open out toward the bottom, another should become a half spiral, two should be half double and a fifth should look like a budding leaf. Don't get discouraged when they refuse at first to take lily leaf shapes. Wired ribbon will stand a lot of handling and, once having acquired the knack of twisting it into lily shapes, to repeat the process with velvet will be a brief task.

### THE CLOCK-PHOTO-FRAME

One of the attractive little useful ornaments that have recently been brought out to tempt the money-spenders is the clock-photograph frame. It is in the form of an oblong easel and it holds at one end a sunken circular clock and at the opposite end a sunken frame for a vignette photograph. Between the time-piece and the picture frame is a space for an engraved or etched monogram or crest. This little ornament for the toilet table or the chiffonier comes in an ivory-finished composition, in silver or in gun metal, and makes a unique favor or prize.

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